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MARGARET MORRISON CARNEGIE COLLEGE
ENTRANCE

CARNEGIE MAGAZINE

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OFFICE OF THE PRESIDENT CARNEGIE INSTITUTE

WILLIAM FREW, Editor
JEANNETTE F. SENEFF, Editorial Assistant

VOLUME XXI

NUMBER 7

FEBRUARY 1948

« I »

THE COVER

The unusual angle on the entrance to Margaret Morrison Carnegie College was photographed by Lawrence H. Miller, assistant controller at Carnegie Institute of Technology and amateur photographer extraordinary. Its lights and shadows somehow manage to suggest the Florentine, but the architecture of the building is classic eclectic, strongly influenced by the Louis XV period. The motto, "These are woman's high prerogatives," glimpsed in the photograph, is given in full on page 205 in the article by Robert E. Porteous and was composed by the late W. Lucien Scaife, who served on the board of trustees of Carnegie Tech from its beginning to the time of his death in December 1924.

FINE ARTS AND MUSEUM SOCIETY

Illustrated lectures
(Seats reserved for members
until five minutes before opening)

FEBRUARY

- 8—"Alaska"
William H. Krouse
Traveler and lecturer
2:30 P.M., Lecture Hall
- 23—"Nature's Gems in Idaho"
The 1947 Ornithological Expedition
Arthur C. Twomey
8:15 P.M., Music Hall
- 29—"Exploring in Utah"
J. LeRoy Kay
2:30 P.M., Lecture Hall

MARCH

- 1—"Costa Rica"
John Harvey Furbay
Royal Geographical Society of London
8:15 P.M., Music Hall
- 7—"Enchanted Roads to Adventure"
Hal H. Harrison
Nature-photographer, lecturer, writer
2:30 P.M., Lecture Hall

CARNEGIE INSTITUTE

4400 FORBES STREET

HOURS: 10:00 A.M. to 6:00 P.M., weekdays
2:00 to 6:00 P.M., Sundays

« I »

Carnegie Institute broadcasts
Each Tuesday, 6:45 P.M., from WCAE

FINE ARTS

Galleries currently open until 10:00 P.M.
Weekdays to February 22

« I »

Paintings by Walt Kuhn
through February 15

« I »

Pennsylvania as Artists See It
The Gimbel Pennsylvania Art Collection
through February 22

« I »

Associated Artists of Pittsburgh
38th Annual Exhibition
February 13 through March 11

MUSEUM

Free moving pictures for children
Natural history subjects and cartoons
Saturdays, 2:15 P.M., Lecture Hall

MUSIC HALL

Organ recitals by Marshall Bidwell
Saturdays at 8:15 P.M.
Sundays at 4:00 P.M.
Sunday recitals broadcast from WPGH

« I »

A Lenten Season series
of six lecture-recitals
by Marshall Bidwell

FEBRUARY

- 14—"What Is Musical Form?"
- 21—"The Significance of the Variation Form"
- 28—"Jan Sibelius—A Voice from the North"

CARNEGIE LIBRARY

HOURS: 9:00 A.M. to 10:00 P.M., weekdays
2:00 to 6:00 P.M., Sundays

« I »

Storytelling

10:30 A.M., Central Boys and Girls Room
For children six to twelve years old—
every Saturday morning.

For children three to five years old—
Wednesday, February 4, with
Catherine Hay speaking to the mothers on
"Art and You"

Wednesday, February 18, with
Mary I. Grace speaking to the mothers on
"The Library for the Blind"

Wednesday, March 3, with
Eleanor Brooke giving a book review
for the mothers.

WILLIAM FREW

1881-1948

WILLIAM FREW, since 1943 President of the Board of Trustees of Carnegie Institute and Carnegie Library and Chairman of the Board of Trustees of Carnegie Institute of Technology, died suddenly of a heart attack early on Saturday morning January 31.

Mr. Frew was born in Pittsburgh November 24, 1881. His father, William N. Frew, was the first President of Carnegie Institute, being elected in 1896, the year the Institute was founded by Andrew Carnegie, and serving until his resignation, due to ill health, in 1914. William Frew attended Shady Side Academy, was graduated from St. Paul's School in Concord, N. H., in 1899 and from Yale University in 1903 with the degree of Bachelor of Arts. He received his Bachelor of Laws degree from the University of Pittsburgh and was admitted to the Allegheny County Bar in 1906. In 1944 he received an honorary degree of Doctor of Laws from Washington and Jefferson College.

Mr. Frew served as an Assistant District Attorney of Allegheny County from 1907 until 1910 and engaged in the general practice of law from that time until 1917, when he became one of the partners in the brokerage firm of Hill, Wright & Frew, later merged with Moore, Leonard & Lynch. This connection was severed in 1943 to permit him to devote his full time to Carnegie

Institute and Carnegie Institute of Technology. In 1917 he was commissioned as a Captain in the Army Air Corps, serving in that capacity until 1919.

The service rendered by Mr. Frew to the three Carnegie institutions in Pitts-

burgh during his all-too-brief tenure of office cannot be overestimated. When he was chosen by his fellow trustees in 1943 to head these institutions, two of them—the Institute and Carnegie Tech—were faced with serious financial problems. The Carnegie Corporation of New York in 1921 had agreed to make a grant of \$8,000,000 to the Technical Schools in 1946, on condition that

the sum of \$4,000,000 had been secured from other sources by that time. In 1943, \$2,300,000 of the sum required had been obtained and Mr. Frew, with the able assistance of Dr. Robert E. Doherty, immediately applied himself to the task of securing the remaining huge sum of \$1,700,000 within the space of three years and at a time when attention was almost exclusively centered on war activities. The successful accomplishment of that task before the deadline on June 30, 1946, at which date \$4,065,000 was in hand, is a tribute to his energy and his able presentation of the needs of Carnegie Tech to persons in all walks of life. It is worthy of note that contributions to the fund ranged from one dollar to \$333,000.



WILLIAM FREW
Portrait by MALCOLM PARCELL

In the meantime Carnegie Institute found itself in even more dire straits than those faced by Carnegie Tech. With costs of operation constantly rising and the income from endowment funds constantly shrinking, it was becoming increasingly evident that unless some means could be devised whereby income over and above that accruing from endowment funds could be assured, the activities and services of the Museum and Fine Arts Departments would have to be drastically curtailed. After months of careful consideration, the Fine Arts and Museum Society was inaugurated, giving the people of the community served by the Institute the opportunity, through the medium of membership dues, to contribute voluntarily to its support. This new organization, under Mr. Frew's leadership, made an auspicious start. If it continues to grow and to command increasing public interest, as it now promises to do, it will not only aid materially in improving the financial condition of the Institute but will serve as a lasting memorial to one whose unselfish devotion to the Institute as an instrument of service to the people of the Pittsburgh community was unbounded.

Vital as the finances of the institutions which he headed were, however, Mr. Frew brought to them something of even more lasting benefit, perhaps, than dollars and cents. It was his firm conviction that the intention of Andrew Carnegie in founding the Library, the Institute, and the Technical Schools could be fulfilled only if the people they were established to serve knew them well and made full use of them. This, to his mind, was particularly true of the Institute. Continuing the policy followed by his predecessor, Samuel Harden Church, it was to be no ivory tower, but a treasure house of art and natural history where a warm and hospitable welcome awaited the men and women and children for whose benefit it was created. He experienced far more inward satisfaction and real pleasure in watching the throngs of school children who

visited the Institute every Saturday morning than he did from the raising of funds, except as these gifts of money evidenced the belief of the donors in the value of the Institute as a community asset.

William Frew has passed on. His place as head of the Carnegie institutions will, in the natural course of things, be filled. But he will never be replaced in the hearts of his friends.

—A. K. O.

A GRADUATE SCHOOL

CARNEGIE LIBRARY SCHOOL will assume graduate status in September 1948 and will award the degree of Master of Library Service to those who complete its one-year courses. This change is part of a national movement to make the master's degree available to librarians after one year of graduate study, thus placing them on an equal footing with teachers.

It is hoped that the master's degree and increased salaries will attract enough students to relieve the critical nation-wide shortage of librarians. Inexperienced library-school graduates can now depend upon beginning annual salaries of at least \$2,400 in public and school libraries; government agencies and industrial organizations usually offer somewhat more.

Carnegie Library School offers a general library course, and specialized courses for those interested in work with children, high school, or scientific libraries.

Graduation from an approved college or university is, of course, required for entrance to the school.

LOCAL ARTISTS JURY

JURORS for the annual Associated Artists exhibit opening February 12 at the Carnegie Institute met in Pittsburgh on January 24. They included artists, William Gropper, De Hirsh Margules, and Carl Gaertner; Boris Blai, of Temple University; and Otto Ege, of the Cleveland School of Art.



PITTSBURGH WATERFRONT BY JOE JONES

PORTRAIT OF PENNSYLVANIA

By DOROTHY GRAFLY

Editor, "Art Outlook" and Contributing Editor, "American Artist"

THE story of Pennsylvania as told by fourteen American painters—thirteen men and one woman—in the Gimbel Pennsylvania Art Collection, marks a change in viewpoint as significant socially as it is esthetically.

Had a similar group of artists been chosen some fifty years ago to paint the Keystone State, and had they been given, as were the artists of this project, freedom in choice of subject matter, they would have painted a far different portrait. Art eyes were trained to look upon mountains, streams, scenic wonders, and cows-in-meadow, or to seek a symbol of industry in the personality of those titans who built commercial empires from the riches of the soil. Yet even a half century ago a little group of art progressives was beginning to paint the "American scene," and to point out that an accelerated industrialism was provoking maladjustments. Now, art goes even farther, to find that not nature, but natural resources; not the driving power of personality, but mass labor and mass production mold a State's development.

It is not surprising, therefore, that when artists were gathered together for a conference by Associated American Artists, director of the Gimbel Pennsylvania Art Collection project, they should focus their attention not upon Pennsylvania as nature created it, but upon the State as man has made it.

Strategically situated between East and West, with its width striking inland to the great waterways of trade, Pennsylvania has impressed a majority of the painters as an epic of industry, a modern State in which men and machines outweigh natural beauty in importance.

Curiously, although Philadelphia is the largest metropolis in this industrial State, Pittsburgh with its factories has exerted greater influence on the visual slant of the collection. Aaron Bohrod, for instance, in an entire series of canvases, has painted a memorable portrait of the city itself; while Edward Millman, Adolf Dehn, and Joe Jones have investigated its steel mills, its waterways, and its industrial production. Thus the impersonal character of the collection is one of its salient features.

Even William Gropper, champion of labor, creates in *Joe Magarac*, recently included in the Carnegie Institute's Painting in the United States, 1947 exhibition, the human symbol of mass production—a mighty worker—the Paul Bunyan of the steel industry—who bends a glowing bar with his bare hands in the sight of marveling fellow workers, and against a background of steel mills.

The closest approach to an interest in people as such must be sought in exterior views of their houses, as *Coal Mining Area* by Adolf Dehn, *Morning Shopping* in a Philadelphia side street by Paul Sample, and *From Mr. Washington, Pittsburgh* by Aaron Bohrod. Even the Pennsylvania-German series by Gropper and the farm impression of the same folk by Doris Lee and George Biddle deal less with men and women as individuals than as cogs in agricultural production, or as symbols of a clan. Emphasis on the latter, in fact, brings into sharp relief another revelation in this frank analysis of the State's character—the presence in its twentieth-century midst of certain pockets of humanity that have changed not one iota since pre-Revolutionary days.

Just as *Joe Magarac* typifies lust for production, so Gropper's *Amish Grandmother*, a painting that stirred a hornet's nest of controversy in and around Lancaster, symbolizes the ingrown isolation of ideas characteristic of the Amish. *Hex* by the same artist sums up the superstitious nature of many a Pennsylvania-German farmer in a weird, haunted, witchcraft landscape fantasy,



ADDING HOT METAL TO THE OPEN HEARTH FURNACE

BY EDWARD MILLMAN

while the hard manual labor practised by these clannish folk is stressed in Gropper's *Pitching Straw* and *Ephrata Market*.

Two worlds—one of the eighteenth century, the other of the twentieth—thus live side by side. The quaintly decorative Pennsylvania-German conceptions of Doris Lee are the more provocative when hung side by side with the swiftly moving modern rail and water-trade arteries upon which Joe Jones has based his impression of the State, dwelling upon world-conscious transportation. *Pittsburgh Waterfront*, *Philadelphia Waterfront*, *Port at Erie*, and *Hollidaysburg*, although couched in terms of oil on canvas, have the flavor of huge drawings fortified by color. Their technique, no less than their subject matter, is keyed to the artist's sense of far-flung, busy trade.

Taken as a group, these canvases leave an indelible impression of great ports, widely separated geographically and in character, yet tied together by the interlacing of railroads. Flow is the keynote—flow of rails and roads across

country, of rivers under bridges and through states. As a painter, Jones indicates in his three port studies three variances in trade tempo. *Port at Erie*, Pennsylvania's one outlet on the Great Lakes, suggests a link with the outer world while stressing the inland character of the traffic in busy foreground of trains coming and going. In *Philadelphia Waterfront*, on the other hand, he develops an ocean-going port, with freighters of many lands in the background, against local foreground play of ferry and barges. Third of the trio, *Pittsburgh Waterfront* is, perhaps, the most effective and dramatic of the three. Here, as an artist, Jones has been emotionally stirred by the meeting of rivers, the bridge-spanning of streams, and the incessant water flow, paralleled on land by roads and rails. The canvas is a summation of a great crossroads inland port through whose streams trade courses from and to the very heart of the United States. Thus, Erie on the Great Lakes, Pittsburgh on the rivers, and Philadelphia, direct outlet to the Atlantic, are vividly individualized.

Equally well differentiated are the

State's two largest cities, Pittsburgh and Philadelphia. Although both are of industrial importance, one, by virtue of its inland location and its hilly topography, is more picturesque. Paul Sample has seen in Philadelphia a metropolitan city, lying flatly between two rivers. He has been intrigued by its metropolitan squares and vistas, and has depicted its waterways as dirty industrial streams. Albert Gold also contributes literal water colors of factory interiors and workers in the United States Mint, with a glance at the shipyards as well as a touch of culture in sketches of Robin Hood Dell and the University of Pennsylvania.

Hobson Pittman finds in the old manor houses on the banks of the Schuylkill in Fairmount Park and in Old Swedes Church and old Merion Meeting nostalgic romance peculiarly suited to his brush.

Taken as a whole, however, pictures dealing with Philadelphia and its vicinity create a spotty impression in sharp contrast to the striking homogeneity and definitive portraiture of the Pittsburgh area.



FROM CALVARY CEMETERY, PITTSBURGH BY AARON BOHRD

Aaron Bohrod and Adolf Dehn portray this gateway to the West as a city of distinct American flavor. Built on hills sometimes reached by wooden stairs and inclines, as in Bohrod's *From Mr. Washington, Pittsburgh*, it is a town of dramatic levels, from the smoking factories in its river valley to the homes of workers precariously perched on the slopes of its heights. A city with singleness of purpose, its energies focus upon the production of steel although, as satellites around the dominant industry, factories turn out more than a hundred other products.

While the city itself, with its slopes, factories, universities, "Golden Triangle," steep streets, and architectural variety, has stirred Aaron Bohrod to a penetrating analysis, its chief industry, steel, sent Edward Millman into the hot interiors of the great mills.

From an educational viewpoint, the pictures that derive from steel production should be examined as a unit, from the arrival of the scrap to the shipping of the ingots. Step by step the artist traces the process. Workers are seen dwarfed by leviathan machinery which strips them of all individuality in a hot color haze that not only pervades the entire series but even minimizes the drama of *Bessemer Blowing* and *Teeming Steel into the Ingots*.

If hot pigments are the trade-mark of steel, black is the symbol of coal. Like Millman's depiction of steel, Fletcher Martin's coal is most effective when seen in sequence from the miner with pick poised at the coal face, through the shaker shute, along dramatic mine corridors ending in patches of light, to grim-faced workers emerging at close of day. Red glare in the mills, black grime in the mines are, the artists point out, levelers and destroyers of what is personal and individual. Yet the very nature of work itself can create significant differences. The miner who digs coal from its native soil, for instance, seems on a more equal footing with his labor than the mill hand who is wholly dominated by the power of a machine.

One is master of his material; the other is mastered by it.

Something of the same comparison is made by Ernest Fiene, who gives two sides of the labor picture in *Baldwin Locomotive Plant*, where the worker is dwarfed by the leviathan on which he labors, and *Wheat Harvest, Lancaster County*, where farmers and a four-mule threshing machine guide the destiny and flow of a golden-grain, green-tree countryside.

In keeping with the accent on industry is the accent on agricultural production. Long ago, when Pennsylvania pioneers broke the fields to the plow and little dreamed of steel plants on the river banks, farmers built great red barns, as Adolf Dehn has seen them in *Farm near Lewisburg*, Doris Lee in *Pennsylvania Farm*, and George Biddle in *Bucks County Landscape*. Whether the crops were tobacco or cattle, the barn dominated the farmstead and dwarfed its living quarters.

Here and there a lighter note threads through the collection. Paul Sample went to the Devon Horse Show one night. Doris Lee fished, rode, vacationed, and sketched in the Poconos. Albert Gold saw Philadelphia's Mummers Parade and watched musicians at the Allentown Fair. Franklin Watkins, in his single contribution, painted a bouquet of Pennsylvania flowers, and Gropper interested himself in hunting, fishing, and skating.

In selecting only six native or resident Pennsylvania artists to paint the portrait of the State, Associated American Artists has met inevitable criticism from the many not chosen. The object, however, was to give, as far as possible, an unbiased picture, and to see Pennsylvania through the eyes both of its intimates and its casual acquaintances. Other painters may, some day, enlarge upon the present portrait nucleus.

As the collection now stands, it is difficult to sort the work of the native-born from that of the stranger. Both have seen the State as predominantly industrial. There are, however, certain



HARVEST TIME IN PENNSYLVANIA BY ADOLPH DEHN

differences in approach that may mark either the greater intimacy of the native or nothing more than the individuality of the artists. Andrew Wyeth, for instance, sees the eastern farmlands literally, yet with certain dramatic undertones bred of the soil and the sky. In his work, as in that of George Biddle, there is a basic soil consciousness stripped of the human element, except as that element has tamed the hills and punctuated them with buildings. William Gropper, on the other hand, does not concern himself with the soil. His interest is in the mood. No more striking contrast could be found in approach to subject matter than that existing between Gropper's *Hex*, and the accepted fact of Andrew Wyeth's *Farm near Harrisburg*.

As Gropper strikes through to an emotional base, so Doris Lee, another outsider, depicts the decoratively quaint, sampleresque externals of Pennsylvania-German country and crafts. It remained, also, for outsider Adolf Dehn to find paintable material in the Pennsylvania Turnpike, great through-traffic

artery between East and West. Ernest Fiene, on the other hand, an artist who has lived for years in the isolation of the Pennsylvania-German farm country, sets a different tempo in *Road to Ephrata*, along which two Amish figures trudge on foot. Again one is conscious of a slow, eighteenth-century survival within a stone's throw of modern speed and industrial pressure.

Yet, in spite of a factual trend, the Gimbel Pennsylvania Art Collection sums up the character of the State in three dominant, imaginative, and emotional canvases: Gropper's *Hex*, with its flavor of persistent folk superstition; Jones' *Pittsburgh Waterfront*, eloquent of the flow of through traffic that bypasses the primitive, and Aaron Bohrod's exquisitely modulated *From Calvary Cemetery, Pittsburgh*, in which a stone Christ, on the heights, surveys an entrenched industrialism whose smoke and grime foul the once pleasant riverbanks and rise to dim even the everlasting hills. There is much to see and much to think about in this composite portrait of a great industrial State.

The Collection, as such, is the gift of the Gimbel Stores in Pittsburgh and Philadelphia to the State of Pennsylvania. Result of over one year's work on the part of the contributing artists, it was first opened to the public at the Pennsylvania Academy of the Fine Arts in October. From Pittsburgh, where the exhibition will continue through February 22, it will go to Harrisburg, and thence to Pennsylvania State College. Its schedule includes a summer in New Hope and Buck Hill Falls, and a season or two in such cities as Wilkes-Barre, Scranton, and Erie. After thorough display in the State, it is planned to take the Collection to outside centers where it will serve to familiarize Americans, in general, with Pennsylvania as it exists today. Finally, it will come to permanent rest somewhere in Pennsylvania, the exact location and manner of housing to be determined upon at that time by the Governor and the sponsoring committee.

Pennsylvania has undergone many changes in the past, and will continue to undergo change in the future. Consequently no static collection, however well planned, could hope to paint the



SCHOOL CHILDREN IN INDEPENDENCE SQUARE
BY PAUL SAMPLE

full portrait of a living State. With this in mind, the sponsors of the present art aggregate hope that it will constitute a nucleus around which, as in the years past, other artists may develop an even more comprehensive survey, thus insuring a collection as stimulating and active a century hence as it is today.

3 4 TREASURE CHEST 5 6

Among the treasures in the Pennsylvania Room is the first history of Pennsylvania, written by Robert Proud, an English Quaker.

Published in the late 1790s, much of it was recorded almost within earshot of the American Revolution. Robert Proud lived in Philadelphia, then called the "fastest growing city in all America," in that period of political unrest and social upheaval, but never became a real part of his times, preferring to write in his history of the glories of the past. He expressed a Quaker attitude by ignoring the fighting and political conflicts of the Revolution. His faith in the plans and dreams of

William Penn for an ideal state were strong within him, and he relied upon that foundation to settle all troubles including the problem of the Indians.

After twenty years of struggle in the face of many obstacles, such as low funds and lack of support or interest in his effort, the work was finished. It was not a financial or literary success, and the author lamented that it did not fulfill "the common taste and reading of the time." It remained for many years, however, the only history of colonial Pennsylvania, and is today an important source book for historians.

—R. D.

"PENSIVE GIRL" IS ACQUIRED

THE painting *Pensive Girl* by Raphael Soyer, which was the artist's representation in the exhibition, *Painting in the United States, 1947*, has been purchased for the permanent collection of the Carnegie Institute. It becomes the fifty-fifth picture to be added to the Institute's collection through the Patrons Art Fund in the twenty-six years since the founding of the Fund.

Pensive Girl is oil on canvas. The painting is thirty inches in width by forty in height. It is signed in the lower right corner, "Raphael Soyer," but not dated. It was started late in 1946 but was not completed until early 1947.

Pensive Girl is one of a series of simple figure compositions in which the artist has tried to show the dignity of human gesture in his sympathy with and understanding of all mankind. In this, as in so many of his pictures, the artist has the gift of finding the exact pose that parallels a habit of mind. In much of his recent work, as in the *Pensive Girl*, he has been endeavoring to avoid excessive naturalism, hoping thereby to obtain a bigness and simplicity of form.

The model in the painting is a New England girl, a philosophy student who is posed in deep reflection by a recessed window. It is a casual scene from everyday life which the artist is so interested in portraying. The dark green window shade and the wall serve as a simple and

effective background. The painting is done with the utmost economy of statement. Only salients are touched on, and it is uncluttered with details, as, for instance, the shade being drawn down shuts out the view from the window.

Every feature of the painting—color, pose, technique, and the atmosphere in which the artist has enveloped the scene—tends to intensify his theme. In this painting Raphael Soyer demonstrates his craftsmanship and his ability to compose with ease and simplicity.

Raphael Soyer's record at Carnegie Institute is a notable one. He first showed in the 1934 International and has been represented in every im-

portant exhibition at the Institute since that time. His picture *Bus Passengers* was awarded Second Honorable Mention in the 1939 International. He was represented in the Survey of American Painting and was again awarded Second Honorable Mention in the exhibition, *Painting in the United States, 1944*, for *Young Woman in Studio*.

There are three painters in the Soyer family: Raphael, his twin brother Moses, and Isaac. There have been times when all three showed simultaneously in Carnegie Institute exhibitions. The brothers have often served as models for fellow artists. It will be recalled that George Biddle's picture in *Painting in the United States, 1947*, was *Homage to Raphael Soyer*, which portrays



PENSIVE GIRL BY RAPHAEL SOYER

the artist in his studio and his model.

Raphael Soyer was born in Russia in 1899 and was brought to this country by his parents in 1912. He worked in factories and as a newsboy and delivery boy to support himself while he studied nights at Cooper Union and the National Academy of Design and later was a pupil of Guy Pène du Bois at the Art Students League. He has received the major art awards of the country and is represented in many museums and private collections.

The Patrons Art Fund, through which the picture was purchased, is devoted exclusively to the acquisition of works of art for the permanent collection of the Carnegie Institute, and new subscriptions or renewals of subscriptions are invited at any time. To date there have been twenty-two pledges of one thousand dollars a year for ten years.

Patrons Art Fund members at the present time include Miss Mabel Lindsay Gillespie and the late Mrs. David Lindsay Gillespie in memory of David Lindsay Gillespie, Mrs. James D. Hailman and the late Mrs. Joseph R. Woodwell in memory of Joseph R. Woodwell, William Larimer Mellon, Mrs. Henry R. Rea, and Ernest T. Weir.

Among the early contributors to this Fund were Mrs. Edward H. Bindley, Paul Block, George W. Crawford, B. G. Follansbee, Mrs. William N. Frew in memory of William N. Frew, Howard Heinz, Miss Mary L. Jackson in memory of her brother John Beard Jackson, Mrs. Samuel R. Kelly in memory of her daughter Harriet Roseburgh Kelly, George Lauder, Albert C. Lehman, Willis F. McCook, Andrew W. Mellon, Richard B. Mellon, F. F. Nicola, Mrs. John L. Porter, William H. Robinson, and Emil Winter. —J. O'C., JR.

THE FINE ARTS AND MUSEUM SOCIETY



MEMBERS of The Fine Arts and Museum Society of Carnegie Institute have a series of pleasant surprises in store. Dr. O. E. Jennings has just announced

that he has been able to secure several outstanding speakers for the Society's lecture series. In the first of these, Dr. Gustav Grahn came to the Carnegie Music Hall on February 2 to speak on *Adventures in Three Continents*. In addition to being a naturalist and explorer of note, Dr. Grahn is considered one of the great photographers of our time.

On March 1, the noted author, explorer, and scientist, Dr. John Harvey Fubray, will show the film *Costa Rica*. Dr. Fubray, a Fellow of the Royal Geographical Society of London, has long been a popular figure on the lecture platform because of his superb photography, with its drama and color.

On March 14, Dr. Alfred M. Bailey,

director of the Colorado Museum of Natural History, will show his color motion picture entitled *Down North*.

The lecture series closes April 5 with *China Journey* by Karl Robinson. Mr. Robinson lived for some time in China, then migrated to Alaska and lived there for several years while preparing a series of lectures about the Far North. In 1946 he returned to China, and his color motion pictures on the China of today are based on the full understanding of both the old and the new China.

These are just a few of the ten interesting lectures scheduled for the members of The Fine Arts and Museum Society this season.

Anyone interested in joining The Fine Arts and Museum Society has a choice of several types of membership. Student memberships are just \$2.00. Regular memberships begin at \$5.00. Anyone interested should contact the Society's office at the Carnegie Institute or call Mayflower 7300, and an invitation will be sent promptly.

"TO ENNOBLE AND ADORN"

By R. E. PORTEOUS

Editor, Carnegie Tech News Service



EDITH M. WINCHESTER

STUDENTS at Margaret Morrison Carnegie College for Women, a part of Carnegie Tech, have long benefited by top-rank training in home economics, social work, sciences, and secretarial studies, and have taken their places in the professional world as competent and responsible specialists. Along with their technical education they have been given those basic fundamentals, such as history, economics, English, and psychology, so vital to the truly educated person.

Now, in a violent world in which social and economic values are changing, it seems more important than ever that education provide graduates with the capacity to think for themselves and to meet the problems of life. No longer merely cultural courses, but as adjuncts to technical or professional training, the basic subjects are taking on a new importance. Under the administration of Edith M. Winchester, Margaret Morrison's director since July, these courses are undergoing closer scrutiny than ever with a view to their integration with the professional or technical curriculum.

During the spring semester of 1947, a committee headed by Dr. Clara E. Miller, associate professor of chemistry in the college, was named to study the nontechnical courses in Margaret Morrison and to re-evaluate them in the light of basic education for all students in the college, regardless of choice of profession. The committee includes

representatives from all professional departments as well as ones in academic fields, and has met many times to consider the importance of each nontechnical course. Its work will have considerable bearing on the development of educational programs offered at Margaret Morrison.

In recognition of the importance of the basic subjects, girls in the college are required to have approximately sixty per cent of such work to their credit before graduation. During the past year, requirements have been made more flexible to provide even more opportunity for fundamental education. While science courses are required during the first two years, it is no longer necessary for girls who do not need chemistry or physics for their major to take regular year-long courses in either of those fields. Instead, a more general first-year course of one semester of chemistry and one semester of physics is given, which provides non-science majors with sufficient background in these two subjects without requiring the more extensive study necessary only for girls planning to enter science as a profession. As before, biology remains the required science course in the second year.

An improvement in the program introduced in 1947 was the provision for elective courses in fields other than the majors required for the various professions. The whole curriculum of Carnegie Tech, including courses in the Fine Arts, Engineering, and Science colleges, is open to Margaret Morrison girls wishing to elect any subject in which they may be interested. For example, a girl majoring in secretarial studies may now elect a course in foods and nutrition; a girl in home economics may take a course in typing or account-



SURPRISE! IT'S SPINACH! AT THE CLASS IN NUTRITION
HELD AT TECH FOR GI STUDENT WIVES

ing. Again, it is not unusual to find a woman s-college student in a mathematics class in one of the Engineering buildings, or in one of the music or painting studios in the Fine Arts college. Such electives make it possible for the student to acquire broader training and background beyond her major field and help to increase her general capacity, not only in her work after graduation, but in her personal affairs.

Almost unlimited opportunities for employment seem to have come the way of the Margaret Morrison graduate. A large percentage of girls are now employed in professional fields such as chemical research; teaching; food and nutrition work in hospitals, with public utility firms, in state extension service and with commercial food firms; clothing and textiles, both in designing

and merchandising; and social work, with community agencies. Graduates in general studies find interesting jobs of many types. Some of these girls are airline hostesses. Others are in the publishing field. One of the most pressing demands in Margaret Morrison placements has been for well-qualified teachers. Secretarial graduates have found important and interesting niches in an unlimited variety of business firms and institutions, many such positions involving considerable responsibility. The demand in this field has proved that the secretary with broad, thorough education is able to choose from the most advantageous opportunities after graduation. Most interesting job of all, perhaps, is that of marriage. It is worthy of

note that a high percentage of girls trained as career women in various professional fields at Margaret Morrison have found their education not an obstacle in the path to wedded bliss, but rather an asset in the attainment of that state.

Physical facilities of the college are undergoing constant improvement, according to Director Winchester. Approximately fifty per cent of the rooms are now scientifically lighted by fluorescent ceiling fixtures, and it is planned to have this type of lighting installed throughout the college in the near future. Advantages of the system are apparent to visitors who frequently comment on the glareless, pleasant visibility in classrooms, studios, kitchens, and laboratories. An important addition to educational facilities of the

college will be installation of visual-aid equipment in the form of motion-picture and slide projectors and screens for use in all departments. This equipment is to be installed soon.

Physical improvements such as these have gone hand in hand with educational development at "Maggie Murph," as Margaret Morrison is affectionately known to students and faculty. Keen, cheerful Edith Winchester, the college's new chief, is carrying on the good work.

After earning her bachelor of science degree from Simmons College, Boston, Miss Winchester went on to receive the degree of master of education from Harvard. Joining the Carnegie faculty as instructor in secretarial studies in 1919, she became acting head of the department in 1926 and head in 1929. She has been a full professor since 1939.

The students at Margaret Morrison truly exemplify the motto of the college, which is inscribed around the entrance court:

To make and inspire the home
To lessen suffering and increase happiness
To aid mankind in its upward struggles
To ennoble and adorn life's work, however humble
... These are woman's high prerogatives.

HONDURAN TRIP

THE second ornithological expedition to Honduras sponsored by Dr. Matthew T. Mellon will leave the Carnegie Museum on February 23 under the leadership of Dr. Arthur C. Twomey and sail from Florida the first of March. This will carry forward the survey of birds of the section that will eventually be published in the *Annals of Carnegie Museum*. Rollie Hawkins, Dr. Twomey's field and laboratory assistant, will also be a member of the expedition. The men will use a chartered yacht, *The Alvee*, and plan to spend two months investigating the northern coast of Honduras from the Nicaraguan boundary as far west as Lacciba, one of the least known areas in Central America.

TREE OF THE MONTH



THE falling shower of golden leaves from the sugar maples last autumn marked a glorious ending of a busy summer. The hours of sunlight had seen sugars and starches

formed and used for growth or stored in the twigs, trunks, and roots. As a stored turnip, which by enzyme action becomes sweeter toward spring, so the starches in the tissues of a sugar maple turn to sugar.

When the February sun advances northward, the now more sugary sap of the roots absorbs water and generates pressure, just as the sugar in a dried prune will cause it to swell. While the month progresses, warmer spells cause the expansion of the gas and sap in the woody tissues, thus generating more pressure, and the acrobatic red squirrel in the swaying tree-top licks up the sap as it flows from the twig where he nipped it. It is then, usually by mid- or late February in our region, that activity begins in the maple sugar bush. Trees are tapped, breast-high or lower, and buckets hung from the spiles to catch the sap on sunny forenoons or during sudden warm spells.

Never to be forgotten are the nights spent in the sugar camp in the woods boiling the sap down: the hooting of the owls in the wee small hours of the morning, the screeching and moaning of swaying branches rubbing against each other, the delightful sweet fragrance of steam from the boiling sap; and later the neighborhood "sugaring-off" parties replete with apples, popcorn, and music, and each person stirring his own saucer of hot syrup until it hardens into delicious maple sugar.

Sugar can be made from the sap of other trees such as birch, hickory, and walnut, but none equals that from the sugar maple of our own region.—O.E.J.

PAINTINGS BY WALT KUHN

CARNEGIE INSTITUTE is presenting a one-man exhibition of paintings by Walt Kuhn. The show opened on January 8 and will continue through February 15. There are twenty-four paintings in the exhibition, all selected by the artist to show his repertory—figures, still lifes, landscapes, portraits, and flowers. We are accustomed to think of Walt Kuhn as a painter of clowns, circus and theatrical folks, and other aspects of the colorful show business, but in this exhibition we see him to advantage in other fields. In these canvases he displays his versatility, the certainty of his style, and the authority of his art. The paintings are dated from 1929 to 1944, so they represent the period when his work has increased in depth of feeling and ease of execution. They belong to his maturity, and yet the canvases of a later date than those in the show indicate that Walt Kuhn has not stopped growing. In the midst of the great conflict as to what con-

stitutes painting, he offers a calm, detached, impersonal, and dispassionate statement of life in its various forms as he sees it.

Walt Kuhn, in writing of Cézanne, remarks that "although highly informed, he, like all great artists, was a very simple man with a persistent one-track mind." And in another place in discussing Cézanne, he says: "Every intelligent artist paints subject matter solely to get rid of it. Cézanne, too, must have felt the urge eventually to produce that quality known as universal. Only by removing any ambiguity of the subject could he induce the average observer to delve deeper and to enjoy the inner and vital qualities of painting."

These comments sound like self-analysis on the part of Walt Kuhn, for they might very well apply to his work. In the first place, he is a highly informed artist and nevertheless, or because of that, a very simple man with



MOIST FOREST



CLOWN IN HIS DRESSING ROOM

one persistent idea in the mind that directs his brush strokes—the creation of works of the same serenity, simplicity, and universality as those of the great masters.

Walt Kuhn seems always to have been in the midst of the movements that would assure him of being a highly informed and knowing artist. He began his career as a cartoonist and then studied art in France, Germany, Holland, Italy, and Spain. He was art adviser to John Quinn, the most advanced collector of his day, and at a later date

he had an important part in the Lizzie P. Bliss Collection, which became the nucleus around which the Museum of Modern Art was organized. Then in 1913 he was executive secretary of the International Exhibition of Modern Art, better known as the Armory Show. This had an unparalleled influence on the development of art in the United States. In his study, travel, adventures, and associations, Walt Kuhn has been constantly assimilating, absorbing, discarding, experimenting, and working out his own formula. In his development he turned away from a somewhat arbitrary, decorative style to a straightforward naturalism in which the richness of the painted surface plays an important part. Painting is still the thing with Walt Kuhn, or, as Eric Gill put it: "You may use a painting for a good or bad purpose, but to be a good painting it must be done according to the nature of paint."

In the exhibition, *Clown in His Dressing Room* is the outstanding painting. It was done in 1943 and was the artist's representation in Painting in the United States, 1945. It has a more elaborate background than any of his other pictures and demonstrates his ability to handle the full figure with accessories. Perhaps the best known of the paintings in the exhibition is *Trio*, done in 1937, in which he presents three acrobats posed as about to go into their act. At this point attention should be called to the titles of his paintings. In these days when many artists are given to long and often meaningless titles, it is good to come on such apt, fitting, and appropriate descriptive labels as *Potatoes*, *Trude*, *Lancer*, *Moist Forest*, *Bananas*, *Zinnias*, and *Wrestler*. There are no pretensions in Walt Kuhn or in his paintings. He says in his titles and, what is more important, in his pictures just what he wants to say in a very simple and direct way. He is a master of white as a sensuous pigment. This may be observed in *Rose Clown*, *Red Apples*, and *Teal*. In the last, he seized the moment after a hunting trip to portray

game, and the result is a delightful composition in color and design. In it his colors are subtle in contrast to the bold tones in most of his work. He is so successful with still life because by means of electrifying pigments he dramatizes what are, after all, insignificant objects. This may be seen in *Chair with Apples*, in which bright green apples are arranged in a garishly orange chair. The two portraits which round out his repertory are vigorous, strong, and substantial presentations. As someone has noted, Walt Kuhn is not a portraitist to whom his sitters are his first consideration. "But seeing that his only object is to get 'substance,' he cannot help drawing out their very being from behind their attitudes, gestures, and features, masked though they may be."



TEAL

Walt Kuhn, who absorbed the theories of the nineteenth-century French painters and experienced the revolutionary artistic movements of twentieth-century Europe, has proceeded in his own way, as in the paintings in this exhibition, to present his interpretation of life in his own purely American idiom.
—J. O'C., Jr.

A NEW TRUSTEE



JAMES H. BEAL was elected to the board of trustees of Carnegie Institute on January 27 to fill the vacancy caused by the death of John B. Semple. This election carries with it membership on the board of trustees

of Carnegie Institute of Technology. He has been appointed to membership on the Fine Arts Committee of Carnegie Institute.

Mr. Beal is associated with the legal firm of Reed Smith Shaw & McClay. A native Pittsburgher, he was graduated from Princeton University in 1920 and from the University of Pittsburgh Law

School three years later.

He is a trustee of the Third Presbyterian Church, a director of the Pittsburgh Zoological Society, and of the Pittsburgh Association for the Improvement of the Poor. He is a member of the Duquesne Club, the University Club, the Fox Chapel Golf Club, and the Rolling Rock Club.

TECH STUDENTS

FORTY-FOUR states, Alaska, the Canal Zone, the District of Columbia, and twenty foreign countries are represented in the Carnegie Institute of Technology student body.

With almost half of the students from Pittsburgh and a large majority from Pennsylvania, all the forty-four states are substantially represented, with New York, Ohio, New Jersey, West Virginia, and Massachusetts leading the group.

POPULAR AMERICAN GLASS

BY LOWELL INNES

*Assistant Headmaster, Shady Side Academy
and Honorary Curator of Glass, Carnegie Museum*

THE two cases of American pressed glass recently put on display in the Hall of Useful and Decorative Arts of the Carnegie Museum bring to mind three interesting points. The first one, obviously, is how well a museum may fare from the co-operative interest of a friend. The glass was presented by Mrs. Lilian I. Ball, whose memorial gift of lighting fixtures has already attracted such enthusiastic attention. Mrs. Ball has been a glass collector in only a secondary way, as she and her husband, the late George L. Ball, spent their major collecting energies adding to their main interest, the lamps of colonial America. Compared with the lighting exhibit, the pressed glass may seem less distinguished. Mrs. Ball herself would be the first to admit this thought, and consequently was very modest in offering her gift to the Museum.

In the early stages of collecting glass she began buying pressed pitchers solely on the basis of their attractiveness. As a loyal Pittsburgher, however, Mrs. Ball was soon asking for examples of Pittsburgh glass. At the time few dealers knew accurate facts about pattern glass and circulated instead folk tales or third-hand quotations from a few so-called authorities. Today new evidence is still being unearthed, so that everyone is much more conservative in attributing a piece of pressed glass to one factory or even to one locality. Since Mrs. Ball felt under no compulsion to keep to one pattern or one type of piece, such as goblet or pitcher, her collection seems to have little unity other than its Pittsburgh flavor. And here comes interesting point two: much of the glass on display is Sandwich! Thus the old battle cry rings once more in our ears: Pittsburgh or Sandwich?

Certainly it is a topic to be discussed later with profit.

Finally, the third interesting point which the gift brings to mind is, what factors change the standing of a piece of glass and make it reach display or museum stature. At the risk of offending the highest tribunal of critics, I should say popular appreciation and interest must be reckoned with. When the collection was first formed, zealous glass collectors were few. Today they are many, and public knowledge of nineteenth-century American glass is fairly widespread. Next, the market in pressed glass has contracted rather rapidly in the last five years, so that items in this collection which were once easily found now have a double reason for following the inflationary cycle of high prices and rarity. And, last of all, pressed glass is more of a social historian than antimacassars and Currier and Ives, than a Frank Leslie colored fashion plate or a ponderous black walnut bed.

Our two cases show well the variety of patterns and forms which American manufacturers thought the public demanded or needed. For early use are creamers, spoonholders, sugar bowls, and saucers. For decoration as well as use are compotes, sweetmeats, celerys, salt dishes, vases, tiny saucers, and bowls. Patterns represented range from the Bakewell Thumbprint and the Sandwich Waffle, on through the naturalistic Barley and Baltimore Pear, to the standard Thousand Eye and Moon and Star.

Whatever unity exists in the collection centers about eighteen creamers. Many of them, brilliantly clear and graceful, are made of heavy lead glass and have applied handles—reasonable evidence that they were manufactured

before molds and presses and mass production gradually limited the field for individual workmanship. It is not safe to be dogmatic, yet the use of lead and applied handles would indicate that many of the creamers were produced before the middle sixties. After that time, when many manufacturers generally accepted the new lime-soda formula, only a few factories could afford to use lead unless the manufacturers were producing a quality or specialty line.

Of the early pitchers, the Waffle and the Flowered Oval are ostensibly Sandwich. The Ribbed Palm is probably Pittsburgh. Colonial, the beautiful Milk Sawtooth, and Block with Thumbprint could have been made at either location. Of the later pitchers, Ribbon (Bakewell's), Jacob's Ladder (Bryce), and Thousand Eye (Adams) are all Pittsburgh. The impressive Westward-Ho was made at Gillinder's Philadelphia works. Grape Festoon with Shield probably came from Sandwich and 101 from the East. The very interesting pitcher with the head of Fanny Davenport, the full-blown Shakespearean actress, was made by a small Ohio factory at Bridgeport near Wheeling.

Statements such as these, which dealers and new collectors dote on, are rather superficial and oftentimes depend on only one source of information. A tremendous amount of pressed glass was made in America, too much to be kept within our present factual knowledge. Sometime when all the cards are in we may know, for instance, how many factories actually made the Bakewell Thumbprint. Until that time we should do well to be guarded. For instance, a covered sweetmeat dish, shown here, was made at Sandwich and called

Loop. From a McKee catalogue probably about 1860 the same dish is labeled Leaf. Likewise the covered butter dish in Bellflower could have been made at either factory. Sandwich produced Bellflower in greater quantity and of better quality than the McKees of Pittsburgh.

A very interesting and specific case in point is the story of William O. Davis, an experienced foreman in the employ of J. B. Lyon & Co., at the O'Hara factory in Pittsburgh. In 1854 he was credited with a patent for a press for molding glass. Nine years later he patented another improvement in glass presses. In 1868 he was put in complete charge of the newly formed company to manufacture glass at Portland, Maine. While Davis was directing this enterprise he designed the popular Tree of Life pattern, which Sandwich soon adopted. In this pattern Davis worked his own name into the tree and the branches. Professor F. H. Norton, who set up the Sandwich model factory at Massachusetts Institute of Technology, and Frank H. Swan, who has written a history of the Portland enterprise, admit they cannot distinguish between Portland and Sandwich Tree of Life pieces when "P. G. Co." is omitted from the Portland pieces. In 1873, after the Portland enterprise folded and Davis returned to Pittsburgh, George Duncan and Sons, later



Thmsen sugar bowl, impressed patterns in side panels. Colonial goblet. Covered sweetmeat dish, Loop or Leaf. Almond Thumbprint sugar bowl.



ABOVE: BLOCK WITH THUMBPRINT. COLONIAL. RIBBED PALM. HOUR GLASS.
BELOW: WAFFLE. SAWTOOTH IN MILK WHITE. WESTWARD-HO. RIBBON.

the Duncan Miller enterprise of Washington, Pennsylvania, produced Tree of Life with Davis' name in the design, and Shell and Tassel, another Portland Glass Company popular pattern. Thus we are led to believe he had a hand in the generous production. Admittedly the Duncan Tree of Life is heavier than that of both Portland and Sandwich, yet the pattern is similar enough to require an experienced dealer or collector to make a quick differentiation. Consider, then, how many other patterns were probably likewise shuttlecocks between the East coast and Pittsburgh.

One piece in the present exhibition that takes us away from the factory controversy is the bottom part of a clear Ihmsen sugar bowl. Charles Ihmsen, the father of Christian, had worked in Pittsburgh glass enterprises from 1807 to his death in 1828. Christian took over his father's interests then, had his own factory by 1850, and in 1851 conceived the idea of trying papier-mache and wooden molds. Not being certain of success, he planned an advertising venture: a sugar bowl that would carry

in the design of its side panels pieces and patterns produced by the Ihmsens. Thus we know that the Ihmsens made Excelsior as well as McKee did; made Flute and Ashburton as well as Bakewell did. The sugar bowl is fascinating with its replicas of an Ashburton decanter, Flute goblets and champagnes, Excelsior bitters bottle, tumbler, and compote. Though the cover of the sugar bowl is missing, we know from other examples that figures were impressed on its inside. Apparently the new kinds of molds were not too successful, for fire cracks appear in the bowl. At least it represents one of the ingenious and enterprising experiments found in a pioneering and wide-awake Midwestern industry.

The other pieces of earlier glass very well mirror the simplified geometric designs of the first pressed pieces and the naturalistic and the decadent patterns of the lime-soda era. The next illustration shows lines, circles, and thickness belonging to the lead-glass period. Colonial, Loop, Ashburton typify it. Baltimore Pear and Westward-

Ho are entirely naturalistic. Moon and Star and Plume, both from Adams & Co., Pittsburgh, indicate the plushy heaviness of waning Victorianism.

In between the extremes lie the variations of Thumbprint, Almond and Block, Tulip and Sawtooth (an early Bryce product), Prism from Bakewell's, Jacob's Ladder, Honeycomb, Shell and Tassel, and Thousand Eye. Both cases markedly lack color, a blue goblet and a pale yellow platter *United We Stand* being the only exceptions. The yellow plate pressed by the

United States Glass Company of Pittsburgh is often called Knights of Labor because two American workmen, one dressed in the trappings of chivalry, grace the center, where they are clasping hands. In the border on each side are a fairly modern railroad train and a steamship.

Both cases, however, show how bright and cheerful the American table of the nineteenth century could be. It almost seems as if the glass were trying to talk. The artist will be interested in the progress from the pure design of the earliest pieces to the naturalism of the flower and vine motifs. The gourmet will wonder just what kind of sauce graced the various small dishes and what richness filled the bowls, the compotes, and the sweetmeat dishes. The historian will be pleased with the frank interest in buffaloes, Indians, log cabins, as depicted by Westward-Ho. The manufacturer will wonder how closely one design could follow another with-



Above: Baltimore Pear spoonholder. Baby Face goblet. Bull's Eye small cruet. Ashburton footed tumbler. Below: Shell and Tassel vase. Bitters bottle, early arch design. Pillar Variant pitcher from old Schenley mansion. Excelsior candlestick.

out infringing patent rights, and on second thought will note that the American public is always ready to discard the old and to seek the new look. The collector will ask himself in which pattern he thinks he can get enough pieces to make a respectable collection. On the other hand, the homemaker may say: "These are useful pieces of tableware. I wish just as attractive ones could be readily bought today!"

TECH COMMENCEMENT

DR. VANNEVAR BUSH, director of the United States Office of Scientific Research and Development and president of the Carnegie Institution of Washington, will speak at the forty-ninth commencement exercises of the Carnegie Institute of Technology on February 22 in Carnegie Music Hall.

The graduating class numbers two hundred and eleven, the great majority receiving the degree, Bachelor of Science.



THE GARDEN OF GOLD



GIFTS to the endowment fund of Carnegie Institute of Technology during December were highlighted by presentation of \$2,500 by a trustee and alumnus. Eleanor P. Kelly has given \$100 for general endowment. Various smaller gifts for different established funds during the month amount to \$96.

Turning to the Carnegie Institute, Dr. George H. Clapp has presented \$1,000 to the Carnegie Museum for incidental expenses.

Gifts amounting to \$400 in memory of William Frew have been presented to the Carnegie Institute by the following persons: Mr. F. H. Chatfield, Mr. and Mrs. George L. Craig, Jr., Dr. and Mrs. Robert E. Doherty, Mrs. Clifford S. Heinz, Mr. B. F. Jones, 3rd, Miss Eleanor P. Kelly, Mr. and Mrs. Stewart McClintic, and Mr. Lawrence C. Woods, Jr.

Many recent foreign books are steadily being purchased, subscriptions to new journals placed, and numerous translations acquired by the Technology Department of the Carnegie Library of Pittsburgh through special funds established for the use of the Department. The Pittsburgh Section of the American Chemical Society in the spring of 1945 made a generous contribution from its own treasury and, through industries and individuals, raised a large sum for this purpose. Known as the Technology Library Fund, its purpose is to enable the Department to maintain its excellence in reference literature. More recently the Association of Iron and Steel Engineers, with headquarters in Pittsburgh, also has made a generous donation to the Department.

The list of friends of the David H. Light Memorial Fund of the Music Library may be continued, as of the present date, with these names: Mrs. William Thaw, Jr., Lorraine W. Thomp-

son, Mrs. Charles Tiega, Mrs. Grace P. Tower, Gwen Treasure, Earl Truxell, Tuesday Musical Club, J. C. Volkwein, R. G. Volkwein, W. E. Volkwein, Frank W. Weberman, Mrs. Samuel Weinhaus, Captain David Weisberg, Harry Weisberg, and Helma Weisberg.

A HISTORY OF VALENTINES

NEARLY two and a half centuries of valentines from the Norcross collection are on display in the Boys and Girls Room of the Carnegie Library of Pittsburgh this month. The oldest in the exhibit, probably from Strasburg, dated 1710, is an example of the fine cutwork done by nuns to raise funds for their charities.

All valentines were made by hand during the 1700s. Popular at this time were those made of paper folded several times, then cut with scissors to design cupids, hearts, flowers, doves, or other sentimental motifs. Sometimes pinpricked patterns were added.

Toward the latter part of the eighteenth century, according to authorities on the subject, engravers saw in the valentine a means of increasing their trade. Engravings appeared with verses printed on the same sheet or with a blank space to be filled in by hand by the purchaser. Dated 1798 is one of these in the exhibit, done by Francesco Bartolozzi, England's greatest stipple engraver of that period.

The Golden Age of valentines was from 1840 to 1860, when paper laces of extreme delicacy were manufactured in England by Mansell, Kershaw and Dobbs. One of these by Mansell, dated 1840, that is on display, was reproduced in 1936 and used for the coronation menu of King George VI and Queen Elizabeth, the royal arms replacing the design in the center panel.



"THE PLAY'S THE THING"

BY AUSTIN WRIGHT

Head, Department of English,
Carnegie Institute of Technology



STUDENTS of the drama have burned much midnight oil in research upon the *commedia dell' arte*, the earthy popular drama which flourished in Italy and France in the sixteenth century; playgoers who saw last month the Carnegie Tech production of *The Great Magician*, written and directed by Lawrence Carra, had the rare pleasure of seeing this vanished form of art come to vigorous and glowing life.

Basing his work upon a surviving manuscript scenario entitled *Il Gran Mago*, Mr. Carra has added elements from other scenarios of the so-called Arcadia series. The result is a gay, colorful, farce-fantasy which, played by a madcap crew of ebullient youngsters and embellished with improvisations in the true *commedia* spirit, can best be described as an amalgamation of *A Midsummer Night's Dream*, *The Tempest*, a carnival, a burlesque show, *Scotch and Soda*, *Hellzapoppin*, and a three-ring circus.

Mr. Carra calls his work "a modern conception of a *commedia dell' arte* performance," and explains that it is "designed in terms of the modern idiom" so that it may have for us the same flavor that its prototype had for an Italian audience of four centuries ago. Of the *commedia dell' arte* Mr. Carra says in his preface: "Robust, spirited, earthy, virile, bawdy, and burlesque in character, its appeal is primarily visual, employing universal gestures and pantomime." In a long list of the elements traditionally found in the *commedia* he includes repartee, acrobatics, trickeries, duels, enchantments, songs, dances, reconciliations and recognitions, mock deaths and mock births, conceits and deceptions, juggleries, and equivocations. There is also the touch of lubricity that

truly doth make the whole world kin.

The characters of *The Great Magician* are traditional *commedia* personalities: Pantalone, the Venetian merchant, avaricious but soft of heart, played as the stock Jewish money-lender with a thick accent and thin shanks; Dr. Gratiano, the scholar, a bombastic and long-winded pedant whose endless discourse on the frailties of woman is a high spot; Zanni, or Arlecchino, the original of Harlequin; Pulcinella, a dull-witted, loutish clown, the distant ancestor of Punch; Capitano Cockalorum, a descendant of the *miles gloriosus* of Roman comedy, a cowardly braggart, a swaggerer who believes himself irresistible as a lover; Coviello, reminiscent of the rascally slave found in Plautus and Terence, clever, cynical, perpetually in motion; Franceschina, the coquette, vivacious, voluptuous, broad of speech; the Magician, the alchemist of the Middle Ages, a wizard who practices against the peace of less astute mortals but is really a good fellow at heart; and the lovers, the deathless youths and maidens of pastoral romance, the Dresden china shepherds and shepherdesses who fleet the time carelessly in a world of gold.

The setting for the performance was simple in accordance with the *commedia* tradition—two stumps, two impressionistic trees, and a flamboyant backdrop painted with representations of the characters and slitted to permit entrances and exists. Music of a full-blooded and haunting quality was provided by a pair of accordionists who sent audiences home with melodies scampering through their heads. The masks were splendid, and the costumes, the rich, the grotesque, the absurd, the lovely costumes—"Ah, my frans," as

Capitano Cockalorum would say, "som stoff!"

The story? Well, originally a mere scenario was tacked up backstage so that the players would know the general drift of the particular familiar story which was to be played, and the rest was up to the acting company. Improvisation was the rule, but it was improvisation of a type so much like second nature to the players that it was probably less of a strain upon their wit and inventiveness than one would imagine. In *The Great Magician* most of the action and stage business are set forth in the script, but the author-director wisely let the actors and actresses follow their impulses and thus preserved the spirit of the old impromptu performances.

After a noisy and raucously informal entrance of the company from the rear of the auditorium, the formal action finally gets under way with the introduction of the persons living on an enchanted isle under the sway of a power-crazed magician—two pairs of idyllic lovers, the buxom Franceschina, Zanni, Capitano Cockalorum, and the servant Coviello. When Pantalone and Dr. Gratiano, each seeking a long-lost son and daughter, are shipwrecked and cast up on the island with their servant Pulcinella, the Magician gathers his energies for a desperate effort to prevent the reunion of father and child, and to retain control over his subjects. At first his magic prevails, but one by one the impossible conditions of his enchantments are met, and at length misunderstandings cease, broken hearts are mended, and love

and gaiety conquer all concerned.

Such an outline, of course, gives no conception of the wit and slapstick and healthy animal spirits which made *The Great Magician* one of the most entertaining productions to appear in the theatre of the College of Fine Arts during my time. Not that it was faultless: it could have stood considerable cutting, and some of the quips are too stale and too ordinary to pass muster. But the fun was sustained with remarkable vitality, and if one grew bored momentarily he could feel completely confident that something to set him chuckling anew would be along soon.

The evening was sprinkled with laughter, and space does not permit even a mere listing of all the noteworthy incidents. Opinions would of course differ, but I recall with particular pleasure Capitano's vainglorious account of his warfare with the stars, the imitation of a trained seal and its master by Zanni and Coviello, the self-pity of Pantalone and his vaudeville performance as Jeremiah the jackass, the weaving and bobbing and groaning of Pulcinella, the inspired pedantry of Gratiano and his abrupt transition on one occasion from a harangue to a



SPIRITED DANCE SEQUENCE IN "THE GREAT MAGICIAN"



THE OPENING SCENE OF "THE GREAT MAGICIAN." THIS AND THE PRECEDING PHOTOGRAPH WERE TAKEN BY SPEEDLIGHTS AT 1/30,000th OF A SECOND.

"hi-de-hi, ho-de-ho" sequence, the initial impact of the inebriated Bacchus, the graceful dancing of Clori, the incantations of the Magician and the off-stage hubbub of his demoniac familiars ("We swear, boss!"), the magic show during the intermission, and every word and gesture of Franceschina. An idea of the unpredictable sort of show this was can be gleaned from the fact that at the first performance when it became evident that Dr. Gratiano's lines were being spoken by a leather-lunged stooge in the front row while the Doctor went through the pantomime of speaking, I calmly assumed that it was all according to plan instead of being occasioned, as was actually the truth, by a last-minute attack of laryngitis!

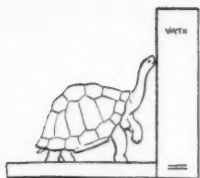
Part of the distinguished success of the production was due to the infectious gaiety and the irrepressible spirit with which the players threw themselves into the performances. They made it well-nigh impossible for the spectators to refrain from barging in and taking part in the fun. In fact, if you happened to be present at the final performance—well, that was I playing Pulcinella.

MORE ABOUT ANTLERS

RALPH S. PALMER, of the Vassar College department of zoology, has been moved to comment after reading Harold J. Clement's article last month.

"Mr. Clement mentions that a few deer were brought from Michigan and the Adirondacks and released in Pennsylvania at a time when the Keystone State had very few deer," Mr. Palmer notes. "He says nothing of importations from Maine. On April 20, 1946, at the Carnegie Museum, John M. Phillips stated in conversation that 1,100 (!) does, fawns, and bucks were trapped in Maine at about the turn of the century, or rather about 1906-08, and, at the cost of \$40 a head, liberated in Pennsylvania, also a few from Michigan. Remington Kellogg remarked that he had been surprised at the small size of Pennsylvania deer skulls that he had examined in the United States National Museum."

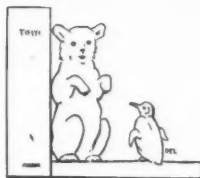
Mr. Palmer, incidentally, speaks of the reviews of scientific books by M. Graham Netting as "always of interest, and sometimes a basis for selecting books for our library here."



THE SCIENTIST'S BOOKSHELF

By M. GRAHAM NETTING

Curator of Herpetology, Carnegie Museum



FOOTNOTES ON NATURE By JOHN KIERAN. Garden City: Doubleday and Company. 1947. 279 p., wood engravings. \$3.00. Carnegie Library call no. 570.4 K 25f.

I HAVE always been a lover of contrasts, provided I can make my own selection. The more pronounced the antithesis, the more the satisfactions of living are heightened and sharpened. Snowy linen and gleaming crystal, or other appurtenances of gracious hospitality, afford especial delight after weeks of camp cookery. Books I love, in part, because they offer infinite variety. There are books on every conceivable subject, books for every mood, including some for moods that I have never experienced! Lately, while serving as an unwilling culture medium for X virus—which my bacteriologist friends snort is an old villain masquerading under a news-catching new name—I indulged in a detective story, a much pleasanter analgesic than aspirin. The culprit was apprehended, however, before the cold was subdued so I turned from a thriller to a quiet book. I had been deliberately saving *Footnotes on Nature* for just such an occasion, for it is far too rewarding a volume to be read in snatches between appointments. It is a book for a long, uninterrupted winter evening with only the crackle of a wood fire to punctuate the stillness, or for a restful bed in day-time when one revels in unaccustomed truancy from usual labors.

Footnotes on Nature encompasses "the full circuit of a rambling year," for John Kieran and his companions were afield each month regardless of weather. "Not snow, nor rain, nor heat, nor gloom of night stays us from the leisurely completion of our unappointed rounds." The author modestly, or prudently, refrains from telling us how he was referred to by his cronies, but he pictures them so intimately, although

anonymously, that I am afraid the next time I meet the Astronomer I shall greet him more familiarly than our slight acquaintanceship warrants. Perhaps he will be forgiving if I encounter him outdoors, for my own field jacket is almost as disreputable as the tattered, world-traveled garment which his wife consigned to oblivion after John Kieran carelessly publicized it in his newspaper column. The other members of this avian alliance, for most of their rambles were ostensibly in pursuit of birds although they digressed mightily, I cannot identify, but they are obviously worthy company for even the erudite and witty Kieran. When the Dramatic Critic inconsiderately permitted a war correspondent's duties in China and Russia to interrupt his birding, he was replaced by the Artist, with "an eye like a hawk for spotting birds in the field," a vast enthusiasm for sports, and wit enough to make the pungent observation that "probably it was the March weather that made the March Hare mad." The Civil Service employee nicknamed Hermann the Magician would be a welcome addition to any field party for he was a man of "four furious pursuits," who doted on owls, worshipped orchids, knew his way among the ferns, and fished fiercely. Kieran's analysis that Hermann's vindictiveness toward snapping turtles probably stemmed from professional jealousy because they are, at times, efficient fishermen is so apt that I shall gleefully level the same charge against some of my fishing friends.

These regulars were sometimes joined by the Falconer, frequently by the Medical Student, and often by a noted

writer and naturalist who made one day memorable by enabling the party to see four teals, "the Blue-winged Teal, the Green-winged Teal, the European Teal, and Edwin Way Teale, the last being a noble specimen, too." On occasion George Miksch Sutton joined the group, and his many Pittsburgh friends will not be astonished that his auditory prowess bested even Kieran, who confesses frankly his discomfiture and the dirty revenge he perpetrated.

Personalities are intertwined in these accounts of birds observed, flowers identified, and insects studied, but only as the continuum that binds together a wealth of sound nature lore, sugar-coated with humor and spiced with appropriate poetic quotations. Nowhere have I found biological cycles more entertainingly described: "Some years we find an extra-large supply of robins, Baltimore orioles, blackberries, butter beans, apple-tree borers, vacuum-cleaner salesmen, and magazine vendors of middle age who knock on the door and beg subscriptions on the plea that it will help to send them through college. Other years will bring a scarcity of such forms of life and an unusual abundance of woodpeckers, clingstone peaches, potatoes, women wearing slacks, homicides, and Japanese beetles."

I applaud Kieran's casual use of technical names which many a lesser writer would cravenly omit for fear of offending his readers. Of course, they appear less formidable when a Latin scholar quips that *Osmerus mordax* is "ancient Italian slang for smelt." Also only a newspaper man with a flare for description in terms of his milieu would describe a bald eagle on an ice floe as looking "like a far-off coal scuttle," a snowy owl as resembling "a forgotten bundle of wet wash," or a tulip-tree leaf unfolding from the bud "like a miniature flag going up on a taxicab meter."

There are some grand anecdotes in this book which would only be spoiled by abbreviation here. The reader will enjoy discovering for himself how an

act of trespass clarified a passage in Tennyson, and the role of Carnegie Museum's early director, Dr. W. J. Holland, in the story of Hunter's butterfly. Also new to me was Vilhjalmur Stefansson's incisive definition of discovery: "Discovery occurs when any land is first visited by a white man—preferably an Englishman."

This book will appeal most strongly to bird lovers, but this is nature's fault as much as the author's, for birds, if not the most ubiquitous animals in forest and swamp, are certainly the most vociferous in attracting attention. Other animals are introduced without prejudice as they revealed themselves to the party. Plants and trees receive attention second only to that accorded to birds. The spring flowers make a noble company amusingly listed as "A Cast of Characters for a Great Native Drama." Of unique interest also, for I can recall no similar tally in a popular nature book, is the listing of flowers found in bloom in November.

It is often said that a convert is more zealous than a long-time adherent. I was once guilty of using capitals to denote specific plants and animals, in just the fashion that John Kieran does here. I was shown the error of my ways by those interested both in biology and fine typography and I now wince when I see capitals used as prodigally as they are in this book. This is a very minor criticism, however, of a book that I find wholly admirable in all other respects. It is unthinkable that I should terminate this review without paying tribute, also, to Nora S. Unwin for the lovely wood engravings in the volume.

Footnotes on Nature, in calendar sequence and descriptive freshness, reminds me of an old favorite, an early book of William Beebe's, *The Log of the Sun*. It also reminds me that the time draws nigh for my quinquennial re-reading of a delightful record of nature rambles in western Pennsylvania, Edmund W. Arthur's, *The Country Rambler*. To all interested in nature I commend these books of quiet delight.

CARNEGIE MAGAZINE

FEBRUARY MEETINGS

- 3—Western Pennsylvania Numismatic Society
8:15 P.M., Children's Museum
- 8—Pittsburgh Grotto, National Speleological Society
2:15 P.M., Herpetology Laboratory
- 10—Explorers Club
8:15 P.M., Children's Museum
- 11—Botanical Society of Western Pennsylvania
8:15 P.M., Children's Museum
- 25—Audubon Society of Western Pennsylvania
8:15 P.M., Children's Museum

INCIDENTALLY

Balinese decorations and costumes will be featured at the annual Beaux Arts Ball at Carnegie Tech, to be held February 27 in the Fine Arts Building.

« 3 »

Dr. Arthur C. Twomey has recently presented a mounted specimen of the turquoise-browed mot-mot, taken on the ornithological department's first expedition to Honduras last spring, to Don Julian Caceres, the ambassador from Honduras to the United States, in Washington.

« 3 »

A collection of bookmarks lent by Lois Blesh, librarian at Thaddeus Stevens School, was recently displayed at the West End Branch of the Library. These are of wood, silk, leather, ivory, paper, from all over the United States.

« 3 »

The Sunday broadcasts by the Carnegie Tech Student Symphony Orchestra and soloists from the department of music over WPIT, from 1:00 to 1:30 P.M., are attracting considerable following.

« 3 »

The Allegheny Conference on Community Development is presenting an exhibit in the main hall of the Library this month. Photographs are on display and also a table model of the projected Penn-Lincoln Highway.

« 3 »

Prize-winners in a contest among twenty-eight bookbinders sponsored by Rinehart and Company have been recently on display in the Public Affairs Room of the Library. The Rivers of America series, published by Rinehart, were used in the contest, each bound in full leather.

« 3 »

New items for sale in the Art and Nature Shop include the following: Morpho butterflies from South America; fossil shark teeth from Europe; small strips of snakeskin for covering lighters, booklets; tiny glass animals from Mexico; color reproductions from the Gimbel Pennsylvania exhibit.

« 3 »

Visitors to Carnegie Institute and Carnegie Library of Pittsburgh numbered 64,571 in January.

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